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ABSTRACT

This is a brief guide for designing instructional materials for use in bilingual/bicultural education at the secondary level. It presents a teaching model for use in a pre-service meeting to show teachers what they can do in developing appropriate curriculum on Mexican culture (with content applicable to classes in Spanish, art, history, developmental English, and so forth). There is a step-by step consideration of the organization of the teaching model, including: (1) statement of the key idea to be developed, (2) presentation of illustrations to enliven concept development, (3) lesson objectives, (4) prefatory information for implementing lesson methodology, (5) suggested content-recommended activity (introduction, development, concluding evaluation), (6) alternative reinforcement experiences, and (7) sources (detailed content and general background resources). Four guiding criteria for designing curriculum on Mexican culture are stressed in the teaching model, which include: (1) humanistic focus (2) contemporary viewpoint (3) balanced, accurate treatment of cultural realities (4) a multi-disciplined approach. (Author)

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Mexican Cultural
Studies

Project Title: An Introductory Lesson on Mexican Culture

Purpose: For use in a pre-service meeting to serve as a teaching model to show teachers what they can do in developing appropriate curriculum on Mexican Culture for use in social studies, art, Spanish, and developmental English classes (Grades 9-12)

Organization of Curriculum (Content Lessons):

(1) Key Ideas- statement of major concept to be developed (emphasis on cultural reality)
(2) Illustrations- visualizations (overhead transparencies) to enliven concept development
(3) Lesson Objectives- clear articulation of specific learning outcomes (based on unit and course objectives)
(4) Prefatory Information- special directions for implementing the lesson/methodology
(5) Suggested Content and Recommended Activity- Includes: Introduction- always beginning lessons with the students' known world
Development- moving from familiar concrete ideas to new generalizations
Conclusion- evaluating student progress based on stated lesson objectives
(6) Alternative Reinforcement Experiences- additional activities, handouts, artifacts, displays, creative art projects, field visits, etc.
(7) Sources- written, audio-visual, teacher/student-made materials based on four guiding criteria (humanistic focus; contemporary viewpoint; balanced, accurate treatment; and a multidisciplined approach)

Background Resources for Curriculum Design and Implementation:
Based on the writings of Hilda Taba (spiral development of curriculum moving from the known to the unknown) Edwin Fenton (the "New" social studies/inquiry techniques); John Dewey ("Problem Solving" techniques/ reflective thinking); Jerome Bruner (sequential learning development); Kelly Fearing-Clyde Martin (use of art in social studies

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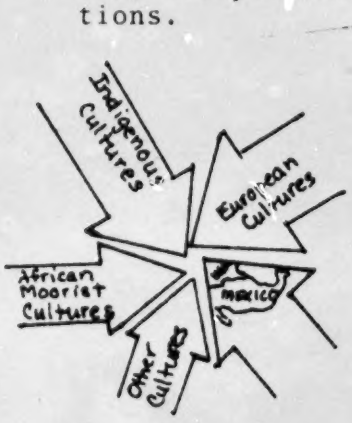
and language content); Leonard Kenworthy (emphasis on cultural studies); Justino Fernandez (Mexican Art); Hans Beacham (Mexican Architecture); Jacinto Quirarte (Mexican American Art/Culture).

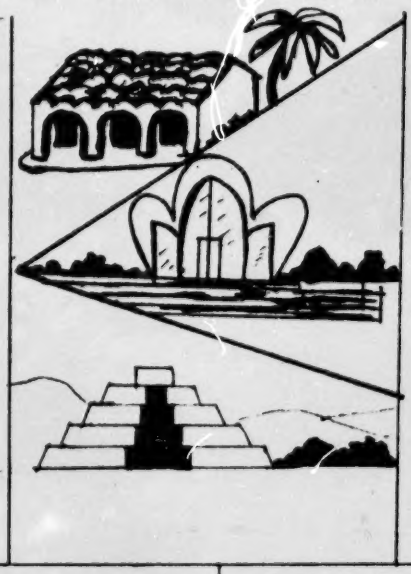
LESSON 1: MEXICAN CULTURE AS SEEN

IN ART AND ARCHITECTURE

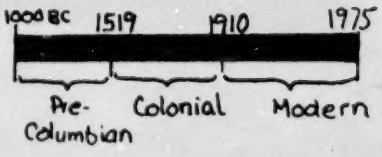
Key Idea and Illustrations:

Mexican culture as seen in art and architecture is a diverse blend of three major cultural periods: international modernism; European-Moorish influences; and pre-Columbian traditions.

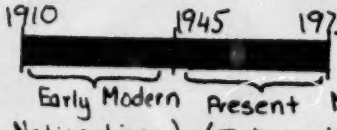




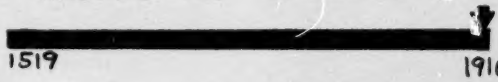
Timeline of Mexican Culture in Overview / Transparency



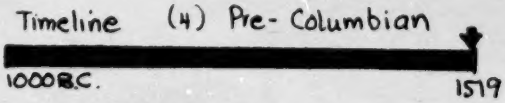
Timeline (2) Modern Period



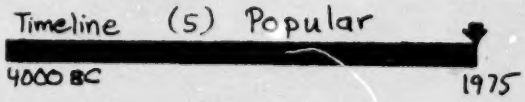
Timeline (3) Colonial



Timeline (4) Pre-Columbian



Timeline (5) Popular



These illustrations are miniature visuals selected from lesson sources suitable for opaque projection to reinforce key points of lesson development.

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Lesson Objectives

(1) To perceive contemporary Mexican art and architecture as a diverse blend of three major cultural periods.

(2) To be able to identify and describe two basic characteristics of each pericd (visually and verbally).

Prefatory Information

This is an introductory lesson to be presented in two to three class periods. It will lay the basis for an understanding of the development of Mexican art and architecture within the framework of the course timeline. Heavy emphasis will be placed on the multi-media approach, i.e., transparency masters for each period, mimeographed handouts, slides/photos, tape recordings, and optional use of artifacts (where available). Since major media resource centers (universities, large public libraries, museums, and educational service centers) may not be readily available for many teachers, the slides used in this and subsequent lessons are available by writing (unless otherwise indicated): The American Library of Color Slides Company, 305 East 45th Street, New York 10017.

Suggested Contents and Recommended Activity

Introduction. Begin the lesson with the question: what is the artistic and architectural style of the building where the class is presently meeting? Modern, Traditional, Mediterranean, Spanish, English, or some other style? What style is most prevalent locally? What style is your home? Have students individually write down a brief list of styles that are found in the United States. What does this variety tell you about United States culture today? Isn't this nation a great blend of cultures and not one, simple stereotype? (Note there is really no one typical U.S. style as a result) (Project Illustration A)

Development. This same view can now be applied to Mexico. Is there one typical, stereotyped "Mexican style" in art, architecture, and culture, or is Mexico a complex blend of many influences? Through directed discussion encourage students to develop their own hypothesis. Now show the introductory filmstrip and record "Seeing Mexico: Its Culture" (Coronet). After seeing the filmstrip, how would they answer the above question? Was their hypothetical answer supported or disproved by the film's viewpoint? (Project Illustration B)

Now consider how noted Mexican author, Samuel Ramos, views his nation's culture (Source: Ramos, Profile of Man and Culture in Mexico). Play a prerecorded tape of this quote (heightens interest): "In the future Mexico will no doubt have a culture; but it cannot be thought of as an original culture

different from all others. By Mexican culture we mean universal culture made our own, a culture that lives with us, capable of expressing our souls." He warns as well against a stereotyped view of Mexican culture, reiterating that her unique cultural development should not be viewed as unrelated to the universal cultural development of all mankind. (Using Appendix K, wall chart, note the key cultural development dates, comparing similar developments in other world cultures)

The development of art and architecture in Mexico falls naturally into three major periods. Refer to detailed timeline in Appendix B. This may be copied on the board as a continuing reference. Now project Number (1) Appendix C overhead transparency for immediate discussion. Begin with 1975 and trace all developments in reverse chronology (thereby maintaining a contemporary view of the past). Now handout mimeographed copies of the outline "Mexican Culture in the Latin American Family of Nations" (Appendix D). Point out the detailed explanations for the three time periods of cultural development. Also note Mexico's prominent place in Latin American culture. (Project Illustration C)

Proceed to the next transparency master Number (2) timeline in Appendix C. Pinpoint its division into recent modern period (1946-75) and early modern period (1910-45). Note the dominance of internationalism currently in art and architecture. Also note that the concern for the nationalistic, indigenous elements which dominated the early modern revolutionary period still continues although much less pervasive. Inquire why this shift in interest developed. Explain that after the election of 1948, Mexico's new president, Miguel Alemán, placed greater stress on an international economic development program as the key to social progress. The focus of the Mexican Social Revolution shifted from reform and national perspectives to social progress and international interests. (Project Illustration D)

Now reinforce this transparency master with 20 selected slides of art and architecture from the recent modern and early modern periods. Begin with 10 examples of international expressions, e.g., American Color Slide Library Series #C81216 "Hotel del Prado and the Lerma Waterworks," #C8544, "National University," and #1884, "Paintings by Tamayo." Follow with 10 examples of the nationalistic indigenous oriented styles e.g., #CS1204, "Murals in the National Preparatory College, 1922-26," #CS1217, "Rivera and Siquieros murals in the Race Hospital"; and #CS1220, "Juan O'Gorman Murals." Complete this reinforcement sequence with a handout (Appendix E) selectively listing (postholing) major modern Mexican artists and architects. Note highlights.

Continue this same pattern for introducing the colonial and pre-Columbian periods (along with the popular arts and crafts traditions that run concurrently with the three periods of formal arts and cultural development). (Project Illustration E)

I. Show transparency timelines, Numbers (3) (4) (5) of Appendix C.

II. Project 20 selected slides for each: colonial, e.g., #CS1366 "Early Colonial Architecture in Mexico, Part I" and #CS1372 "Baroque Architecture in Mexico, Part III",

pre-Columbian, #CS1362 "Pre-Columbian Architecture in the Valley of Mexico, Part II," #CS373 "Terracotta Sculpture of Western Mexico," and #CS1367 "Mayan Cities-Palenque, Part VI"; and popular arts traditions e.g., #CS375 "Sculptured Masks of Ancient Mexico," #CS378 "Carved Objects from Mexico to Peru," #CS370 "Pre-Columbian Pottery Styles," #CS379 "Pre-Columbian Jewelry."

III. Complete with summary handouts (Appendices F,G,H, and I) for reinforcement. Pinpoint highlights.

(This entire lesson is designed as a rapid overview using selected examples to reinforce the key concept. Subsequent lessons are arranged as a related sequence of more in-depth considerations of each of three formal arts periods and concurrent popular arts traditions)

Conclusion. Summarize by asking comprehensive, perceptual questions based on the lesson objectives to verify student progress,

(1) How do you perceive contemporary Mexican art and architecture? Sophisticated or simple blending of the three major cultural periods? Responses should include an awareness of both (diverse mixing of cultural styles and influences at all levels of sophistication). The popular arts tradition should be noted as paralleling the development of the formal arts during the three periods.

(2) Considering these cultural periods, identify and describe two characteristics for each, e.g., modern period: international style steel and glass buildings and nationalistic, indigenous mosaic murals stressing social reform; colonial period: Moorish ideas and Renaissance European styles mixing with indigenous decorative traditions in religious architecture and formal academic realism in painting; pre-Columbian: the use of organic building materials and naturalistic design motifs in sculpture and pottery; and the concurrent popular arts traditions: ranging from sophisticated jewelry design and papier mache collector's items to simple sunbaked clay pottery. These concluding observations are to be verbal comments by students in response to visual stimuli (two review slides projected for each period).

Alternative Reinforcement Experience

For variety, the teacher can assemble an artifacts display representing each of the three cultural periods as well as examples of the popular arts. The formal art samples can be substituted by photos, magazines, and book illustrations as suggested

in the subsequent source list. In the U.S. Southwest particularly, popular art samples are readily and inexpensively available, e.g., Mexican and Southwestern style pottery, basketry, jewelry-making, carving, and multiple other similar informal traditons. (Suggestions for increasing the dramatic impact: keep the display covered with a sheet until the end of the lesson at which time an "unveiling" can be staged. Pre-recorded taped music representing each of the periods can be played while students are encouraged to examine the artifacts firsthand by feeling textures, observing materials and workmanship, browsing through the magazines and book illustrations independently).

Sources:

Appendices B(Blackboard Reference Timeline), C(Transparency Masters 1-5), D, E, F, G, H, I(Mimeographed Content Handouts), and K(Permanent Wall Chart made of sturdy materials, e.g., bristol board with labeling done in permanent colored markers) (Reminder to the teacher: cultural reality is the basis on which art-architecture lessons are constructed. As noted in previous discussions of content materials and approaches to studying world cultures, integration of the multiple aspects of the social studies, i.e., history, geography, anthropology, sociology, etc., along with these multiple aspects of art, i.e., art history, architecture, painting, etc., is considered essential in providing humanistic insights into cultural realities. Hence these lessons illustrate the approach employed throughout the course.)

"Art In Mexico," Atlantic 213 (March 1964): 129-141. (A useful source for photos)

Castedo, Leopoldo. History of Latin American Art and Architecture. New York: Praeger, 1969. (Good background)

Charlot, Jean. Mexican Art and the Academy of San Carlos, 1785-1915. Austin: The University of Texas, 1962. (Good for the late colonial period)

Covarrubias, Luis. Mexican Native Arts and Crafts. Mexico D.F.: Eugenio Fischgrund, n.d. (Clear illustrations)

_____. The Indian Art of Mexico and Central America. New York: Knopf, 1957. (Photos valuable)

Educational Service Centers, Region XX (San Antonio) and Region XIII (Austin). (Resource centers for media)

Emmerich, Andre. Art Before Columbus. New York: Simon and Schuster, 1963. (A key pre-Columbian source, text and photos)

Fernández, Justino. A Guide to Mexican Art from its Beginnings to the Present. New York: Praeger, 1969. (A key introductory volume to Mexican art with good visuals)

Film: "A Portrait of Mexico," International Film Bureau. 34 minute film, color, sound. (An excellent historical overview using art by periods. If time permits it can be an alternate introductory view of Mexican culture.)

Filmstrip: "Seeing Mexico: Its Culture," Coronet filmstrip and record. (An excellent introductory view of Mexican culture)

Hagberg, H. "Mexican Folk Art, Exhibition at Museum of San Diego," Craft Horizons 30 (January 1970): 60. (An interesting descriptive treatment of folk art traditons)

Pan American Union. Sales and Promotion Division, 19th Street and Constitution Avenue N.W., Washington D.C. (Resource center)

Ramos, Samuel. Profile of Man and Culture in Mexico. Austin: The University of Texas, 1969. (Key introductory culture source)

Reed, Alma. Ancient Past of Mexico. New York: Crown Publishers, 1966. (Good Mayan photos)

_____. The Mexican Muralists. New York: Crown Publishers, 1960. (Photos in color)

Reyes, V.M. "Twentieth Century Painting in Mexico," Americas 16 (August 1964): 17-26. (Substantial text with photos)

Schwann Record Catalog of Folk Music. "Mexican Music and Dances Recorded." (A useful guide to selecting appropriate Mexican Music)

Slides: American Color Slide Library Company selections for the modern, colonial, pre-Columbian, and popular arts traditions. (The key visual resource for this lesson available from 305 East 45th Street, New York, New York)

Teaching About Latin America in the Secondary School: An Annotated Guide to Instructional Resources. Bulletin No. 2, 1967. (Useful for basic sources, although there are many new publications that should be added since publication in 1967. Note the updated resource list cited in Chapter II from Social Education 1970.)

"Thirty-Five Centuries of Mexican Art," Time, 23 October 1965, pp. 78-80. (Excellent photos)

Toussaint, Manuel. Mexican Colonial Art. Austin: The University of Texas Press, 1967. (This is a translated classic overview of the colonial period with rich visualizations.)

Background Position: Mexican Culture in the Latin American Family of Nations (Handout for Lesson One)

(Formal Arts)

Time Line:

Pre-Columbian Cultures		Colonial/Independence		Modern Cultures	
1000B.C. (I)	1519A.D.	(II-VI)	1910	(VII-VIII)	1975

.....(Popular Arts).....

I. Pre-Columbian Cultures (1000 B.C. - 1519 A.D.) This was a 2500 year period which saw the evolution of strong traditions in popular arts and formal arts including painting, architecture, scientific, literary, and religious expressions. Prominent cultures included Tarascans, Aztecs, Zapotecs, Mixtecs, Chichimecs, Toltecs, Olmecs, Totonacs, Huastecs, Mayans, Incans, Tiahuanacans.

II. Colonial: Arrival of Spanish, Portuguese, European Cultures (1519-1555) This period witnessed the construction of basilicas; fortress-houses; open-air chapels such as Tlalmanalco; Medieval/Gothic churches of the Franciscans, Dominicans, and Augustinians. A new blended style such as the Tequitqui Crosses of Mexico emerged, reflecting Indian and European traditions.

III. Colonial: Institutionalization of Cultures Begin (1555-1630) Renaissance styles of Europe are expressed in the great cathedrals of Merida, Puebla, Mexico City, Michoacan, etc.. The Plateresque style of Iberia blends with Indigenous New World ideas seen in gilt/polychromed statues and altars,

paintings in the traditions of El Greco and Velázquez, architecture influenced by Herrera's El Escorial, classical designs in the Phillip II style.

IV. Colonial: Baroque Period of Culture (1630-1730) Baroque style appears in churches, palaces, mansions, altars, influences of Murillo and Zurbaran reflected in the paintings of Correa and Villalpando and the florid baroque architecture of Puebla, Rosario, Acatepec, and Tonantzintla (Mexico).

V. Colonial: Extreme Baroque (Churrigueresque) Period of Culture (1730-1783) This ornate style seen in the senorial mansions, statues and altars, influence of Murrillo/reflected in paintings of Ibarra, popular painting styles seen in works of Cabrera and followers, architecture of the Obradoiro facade of Santiaga de Compostela (1738) reflected in colonial constructions.

VI. Colonial: Academic/Independence Period Cultures (1784-1810) Royal Academies of Art established (reflected Spanish/Portuguese traditions of patronage of the arts) in Mexico (1784), in Brazil (1816), etc.. This resulted in respect in Latin America for artists, architects, and others involved in creative endeavors. Highlights of the early period included the work of Tresguerras in El Carmen Church at Celaya and Manuel Tolsa in the Palace of Mines in Mexico. Independence of the Latin American nations in the early 1800's did not immediately appear to effect the arts. France, instead of Spain and Portugal, became the source of inspiration in

painting, architecture, literature, etc. Latin American aristocracy (in Mexico, under Porfirio Díaz followed Parisian Beaux Arts traditions; in Brazil; in Chile; in Venezuela - French painting styles dominated) continued looking to Europe for cultural standards. By the end of the nineteenth century, a new concern for indigenous elements began to appear quietly in the works of Dr. Atl in Mexico (precursor to Rivera, Siquieros, Orózco).

VII. Modern Culture: Early Period (1910-1945) The period reflects the struggle for social justice and reform throughout Latin America (even in nations that did not have social revolutions such as Mexico in 1910). Reforms such as labor movements in Uruguay, Aprista social programs in Peru, the socialist (dictatorship of Vargas) program in Brazil, university reforms (antonomy) as seen in Mexico, and the re-discovery of the Indian pre-Columbian traditions- resulted in new directions for the arts. German expressionism appeared in Brazil, Cubism in Argentina, modern experimentalism in Uruguay, and the indigenous muralism in Mexico characterize the period. Mexico, particularly, became known worldwide for its muralist art (Rivera, Orózco, Siquieros) to promote social, political, economic reform. Its influence was reflected in Brazil, Peru, and beyond Latin America (United States).

VIII. Modern Culture: Recent Period (1945-75) Internationalism in architecture and abstraction in art characterize the period. These trends are apparent in the paintings of Torres García

in Uruguay, the planned city of Oscar Niemeyer (Brasilia) in Brazil, the university complexes in Venezuela and Mexico, the experimental architecture of Felix Candela in Mexico, the pop art designs of Antunez in Chile. The indigenous concerns, especially evident in Mexico in the early modern period, continue but are dominated by the international trends in creative endeavor. Experimental innovations in art are evident throughout Latin America such as in the work of Mabe in Brazil, Testa in Argentina, Morales in Nicaragua, María Luisa Pacheco in Bolivia, de Szyszlo in Peru.